THE CHRISTIAN QUEST

Youth and Jesus' Way of Life

YOUTH AND DRAMATICS

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Pamphlet Number Eight

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THE CHRISTIAN QUEST

Youth and Jesus' Way of Life

Resource Materials for Leaders

Pamphlet Number Eight

YOUTH AND DRAMATICS

Prepared by

GRACE SLOAN OVERTON

for

THE COMMITTEE ON RELIGIOUS EDUCATION OF YOUTH

Approved for experimental use, February, 1927, by
the International Council of Religious Education

THE INTERNATIONAL COUNCIL OF
RELIGIOUS EDUCATION

5 South Wabash Avenue, Chicago, Illinois

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TO THE LEADER OF YOUTH

This pamphlet is in your hands because you are a leader of youth or for some reason are interested in that magic period of adolescence between twelve and twenty-three years of age. Therefore, we, the committee, would like to make certain facts clear to you before you go on to explore the pamphlet itself.

First, the subject of this pamphlet, "Youth and Dramatics," deals with an important part of a complete youth program and curriculum; it is, therefore, **one in a series.** The complete list of those available at present is printed on the inside front cover. We recommend that you secure the basic pamphlets and such of the resource pamphlets as will best fit your needs. The cover binder holds your materials in one place and will also contain your graded lesson quarterlies or other helps of a similar size; when one binder is filled with these working tools of the craft of youth leadership, many leaders procure another binder and thus create volume two of their leader's library. The youth materials are for your pupils themselves.

Second, these materials are to be used as **aids in building a church program with youth.** They suggest to the leader both an approach and a process for successful work with a group. In this approach and process the leader comes to recognize the elements that ought to enter into an abundant Christian life. The materials now prepared deal with those elements in such a program that are at present less adequately provided for elsewhere. They are intended to strengthen and supplement whatever lesson courses and other curriculum materials may now be in use in your church. The committee now has plans under way for developing, in co-operation with other committees at work in this field, a complete and unified curriculum into which these materials will in time merge.

Third, the name given to these program materials, *The Christian Quest,* with the sub-title "Youth and Jesus' Way of Life," was chosen by the committee only after consulting with youth itself. A vote was conducted by the committee among over three thousand one hundred young people be-

tween twelve and twenty-three years of age. These were from all denominations and from all sections of the United States and most of Canada, thus forming a cross section of church adolescent life. In the title chosen there have been combined the four ideas that had the readiest appeal to youth, namely, Quest, Christian, Youth and Way. The committee is carrying forward further experimentation and study before recommending symbolic names for the three age-groups in the young people's division. The meaning of this name can be interpreted to youth in many ways and its appeal upon their lives is always deep and far-reaching. For example, worship programs built around the theme "The Christian Quest" are in the September, October, and November, 1928 numbers of the *International Journal of Religious Education,* 5 South Wabash Avenue, Chicago.

Fourth, these materials are not intended for use exclusively in any one form of organization, but **can be used in any organization** that you and other local leaders decide is best suited to your local conditions.

Fifth, two denominations, the Presbyterian Church, U. S. A. and the Methodist Episcopal Church, have issued slightly adapted editions of these materials for use in their churches. This has become desirable because of the desire of these churches to adapt these materials more closely to their own denominational types of organization than could be done in a pamphlet used by all communions. These changes are mainly in pamphlet number four on Organization. All the changes are in thorough harmony with the principles set forth in these materials. These two denominations have joined with the others in co-operatively creating and approving these materials in this present common edition. It is suggested that leaders of these churches secure their own denominational editions from their own headquarters.

Sixth, these materials are prepared by a committee representing thirty-nine denominations and a number of other agencies dealing with Christian programs for youth. So they represent a co-operative effort of **North American Protestantism.** The names of the committee members are given on the inside back cover of this pamphlet.

Yours in the Christian Quest,

THE COMMITTEE ON RELIGIOUS EDUCATION OF YOUTH.

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Youth and Dramatics

The spiritual life of the times is depicted with inescapable exactness in its artistry. A spiritual movement that does not find expression in the arts cannot attain self consciousness, dominance, or survival. An age or a people that does not reach any self realization or any unity of thought and feeling that breaks into artistic expression is nondescript. —Von Ogden Vogt.

INTRODUCTION

Art and religion belong together by common identities of origin, subject matter and inner experience. The origin of art is found in human nature—that innate desire to express the most sacred sentiments of life in the guise of symbolism. We are now beginning to have real understanding and appreciation of human nature. We no longer hang our heads in shame because we possess it and apologize for it. But we thank God for its gifts and possibilities as well as for its beauty.

Because of this changed attitude recent years have witnessed marked changes in character education. The process of character training is no longer considered one of selecting materials, arranging facts, and devising methods of presenting information which will be of value when an individual reaches adulthood. It is rather a process of discovering interests and of providing activities which will bring release of innate powers and abilities. There is recognition of the need to stimulate creative ability, to give opportunity for expression marked by individuality, to assist in meeting present life situations. Such a concept of teaching means more than informing the intellect. According to it education comes to mean more than developing a quality of the mind. It becomes concerned with producing a soul quality and as such demands of the teacher careful, wise, and individual training. It means carrying facts into values by putting them to work in an actual situation, then measuring and evaluating the results.

This new and more vital concept of education has revolutionized our educational psychology and demands an en-

larged and enriched curriculum with different methods of presentation such as the problem method, the project method, the dramatic method, etc. All of these methods have as their aim the development of skills of living. They aim to provide experience in which conceptions of virtues and rules of duty toward God and man may be used in solving real moral problems and in which these may become effective in determining conduct.

In theory we have progressed far in the past few years but in actual practice much of our training in religion and morals is still of the old order; we still deal too much with moral codes and religious dogmas. Such method does not bring release of personality, does not turn fine sentiment into fine acts. This fact gives rise to the oft repeated criticism by youth that the Sunday school materials and methods do not fit in with current living. It is encouraging, however, to note the change that is taking place, which is evidenced by the eagerness of many of those who have the religious and moral training of our youth in hand to understand and know the method of procedure in using the more modern methods.

As we approach the study of the use of drama in character education we need to come with a sincere open-mindedness, with a mind free from traditional bias as well as from an unwarranted, enthusiastic, favorable attitude that fails to grasp the significant implications involved. In the discussion of the potentialities for good or evil in the use of drama for moral training, it is not a question of "either . . . or" but rather of "both . . . and." To say that the use of drama in the church's program can be productive only of good is as false as to state the traditional attitude that the use of drama in the church can result only in evil. The use of dramatic method is fraught with many dangers; and like all the arts which profoundly stir the emotions, it needs wise direction and sane and intelligent control or there will result a prostitution of the emotions, producing disintegration and lack of inhibitions, as well as an inimical attitude on the part of religious educators whose co-operation we must secure.

At the outset it is necessary to define objectives. To use a method without an aim is blind. There can be no standard of measurement established either as to choice of materials, method of procedure or evaluation of results, until there is a well defined objective.

If drama is to remain in the program of the church, it must by the pragmatic test make valid the contention of its supporters that it assists in the realization of the aim of character training, that of the development of an integrated personality conducting itself in terms of moral ideals.

The aim then of the dramatic method in character training is not to make actors, but to develop imaginative creatures; to give release to their mental, moral, and spiritual energies; to give full, free, satisfying, and constructive expression; to stimulate their relative gifts for strong individual expression, so that they may be able to focus their powers on the serious business of living with strong initiative and joyous individuality.

I. THE VALUE OF DRAMA IN MORAL EDUCATION

The great problem of our modern youth is to experience self-realization and to become socially integrated at the same time. This is always a difficult and baffling process. Our churches cannot do less than to give our youth wise direction and rich experiences in achieving this subtle technique of life. And this can never be done by presenting moral codes and religious formulas.

The dramatic method is being increasingly used by wise and discriminating teachers of religion and morals. This method is not limited to the elementary grades, but is found to be a valuable method with young people also. During the teen age a youth's imagination takes flight in the world of books and literature. He infuses the characters he finds there with his own personal emotions. No situation arises that he does not immediately place himself in it and in a very real sense live there actively. He is continually having imaginary experiences. The great task is to keep a bond between his imaginary experiences and real achievement. His imagination may be a spur to actual realization or may cause him to lead a dreamy and indolent life.

It is only by proper functioning of the imagination that one may pass by way of achievement to real growth. In dramatic expression one is transplanted into a new environment; he makes adaptations to new and created social situations. For dramatic imagination not only supplies a dramatic personality but also a personality especially calculated to deal with the dramatically created environment.

The participant in a dramatic production not only tries on another character, learning subjectively that character's attitudes, emotions, and responses, but he **is** that character at work in an actual situation. Life becomes larger and his contacts become more numerous as he lays off his own limitations and puts himself in another's place. In making his social adaptations to new and created environments, he is getting experience by proxy. This brings release of personality. At the same time that enlarged personality is relating itself to a particular social situation.

A young lawyer who had played the part of the "Fool" in Channing Pollock's "The Fool" afterward said of his experience, "I feel myself more of a man" (released personality) "with a keener appreciation of human nature as one finds it in all walks of life" (social understanding); "but above all, it brought a realizing sense of my part in bringing the Kingdom of God in the world" (spiritual insight). A college student after playing the role of Paul said, "I understand Paul better, because **I have been Paul at work.**" Then he added thoughtfully, "I think I shall always be a better Frank" (which was his own name) "because I have been Paul."

These experiences, which are quite common to one doing dramatic work, would seem to be evidence that the dramatic method is valuable in bringing about release of personality and at the same time in giving that personality an opportunity to work in a given social situation making its own demands.

In dramatic activity we see the moral law in action; there principles of noble living are presented in concrete form. Moral teaching is thus brought home in the most effective way. The method teaches in a concrete way; it presents

Learning Dramatically the Parable of Ten Virgins

examples for imitation; ideals are formed; great personalities serve as a type of moral ideal, thus giving a human and vital form to the concept of noble living.

II. GUIDING PRINCIPLES

At the present time there is a need of guiding principles to control the use of drama in religious and moral education. Feverish activity has marked much of the efforts in the use of drama in the church. Those making use of the method have been satisfied with a spectacular use of it and have not inquired into results as it actually affected character building. There is need of mingling knowledge with zeal to discover definitely the values of some methods which we now follow blindly.

I. INTEGRATION WITH WHOLE PROGRAM

From the educational point of view a dramatic presentation should be an integral part of the whole program and be purposefully used. By this is meant that, when the total young people's program is built, whatever dramatic activities are included should be so chosen as to function in relation to the entire program. For instance, a large and influential church of the middle west is this year stressing Christian stewardship. Their Dramatic Club was asked to choose some play for production which would stress that matter in an inclusive way. The committee appointed to make the choice, after reading many plays, chose Channing Pollock's *The Fool.* This group attacked the problem of this play with eagerness and intelligence. To them it was not simply a matter of putting on a play; but rather one of putting on what, for their purpose, seemed to be the play. The president of the club in her final appeal said, "The success of this play for us can be measured only in terms of how vitally our people feel its message, and that will depend in a very large measure on how vitally we ourselves feel it." She spoke intelligently.

2. MORAL AND RELIGIOUS VALUES

The use of drama with the youth of the church should deepen their moral and religious impulses. Since morality has its birth, its being, in certain fundamental emotional

attitudes, the training of emotions is properly receiving much attention to-day. The final act of the appreciation of life situations is to put one's self in the situation studied and to live there actively. In dramatic activity we see the moral law in action; principles in moral living may there be seen in concrete form; examples are presented for imitation and inspiration and serve as a type of a moral ideal.

This does not necessarily mean that only ideal conduct will be presented. Evil may be presented so as actually to assist in making good all the more alluring. A real conflict between good and evil, when evil is portrayed in its native ugliness and hideous consequences, is instructive to the intellect without being attractive to the sensibilities. It is only when evil is dressed out in an adventitious garb of false beauty that it becomes seductive, because it is then misleading to the emotions.

The thesis of a play should be morally and ethically sound. If immoral conduct and wrong attitudes are presented, they must meet with inevitable and natural punishment either by expression of social disapproval or by self-condemnation. **The allurement of sin must not be more vividly portrayed than the unhappiness resulting from sin.** In Pinero's "The Second Mrs. Tanqueray," immorality and wrong attitudes are presented. But as one follows the development of the plot he witnesses Paula (the woman with a past) in her despair, recognizing that her past will always stare her in the face, that for her there will be no future that will not be colored by the past. We feel her despair as she says, "I believe that the future is only the past again entered through another gate . . . You will see me then at last . . . and I shall have no weapon to fight with—not one serviceable little bit of prettiness left to defend myself with! A worn out creature, a caricature, a candle that sputters, call such an end what you like! . . . And this is the future you talk about." When one reads those lines with their evident despair he is convinced that the allurement of sin is not more vividly portrayed than the unhappiness resulting from it.

"Youth's Quest"
Portrayed in Drama

3. RELIGIOUS INSPIRATION

There is also need for plays that give **constructive** religious inspiration. Pageantry and the liturgical drama lend themselves beautifully to this purpose. A few such plays have been written with this purpose distinctly in mind. When one reads the final speeches of Simon in Mary Hamlin's play, "The Rock," he cannot help but achieve a real spiritual victory with Simon as he exclaims, "I, of myself can do nothing. O God, I know it now. . . . The Rock I had thought to build the Master's Kingdom on has crumbled to dust. . . . I am empty: Jehovah, fill me. I am weak. O Master, give me strength. . . . O God, what flame of fire is this I feel within my veins? It is eternal strength! O Friend, in me shall thy truth live! O Jesus—Master—at last, I understand, I am Peter, the Rock!" With this triumphant note he emerges from his spiritual and moral conflict. The writer has at this moment memories of a young man who caught the inner meaning of these lines as, playing the role of Simon, he not only lifted himself nearer the Eternal, but his hearers as well.

III. WHEN TO USE THE DRAMATIC METHOD

1. AS A METHOD IN TEACHING

As a teaching instrument the dramatic method is finding favor among our best educators. There are many opportunities for its use in presenting religious education materials. Take for instance "The Bible and Social Living," the unit of the International Series for Young People (January, February, March). If one were to use some simple one-act plays in which some of these principles of social living are worked out in a given situation, these social principles could be observed as actually operative in such

History Lives Again in Drama

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situations. As an example, take lesson fourteen, "The Necessity of Law and Order." To illustrate the law of love use the one-act play "Where Love Is, God Is," arranged from Tolstoi's story by Sally Knox Boon. Or take lesson sixteen of the same unit, "The Rights of Citizens." Here one might use the simple one-act play, "The Beggar and the King," by Winthrop Parkhurst (Atlantic Book of Modern Plays, Atlantic Press). It requires only twenty minutes for presentation and is a gripping play dealing with social and labor problems. The conflict is between the autocratic rich, ruling with an iron hand, and the hungry poor whose name is legion.

Instead of producing the play, one might have a review presented with a partial reading of a strong play. For example, take lesson nineteen of the same unit, "The State as an Agency of International Good Will." Here one might use "Bigger and Better Wars," by Clyde Keegan (Powell and White Publishing Company, Cincinnati, O.). This is a very strong play with an able and unique handling of the problem of international peace. An episode of the play might even be produced. Or take lesson twenty-six, "Realizing the Kingdom of God on Earth." "The Fool," by Channing Pollock might be reviewed and discussed. The teacher might review the play himself, stating clearly the situation, and then discuss with the class the various characters and evaluate their reactions to the situations in which they found themselves. Or he might delegate the reviewing of the play to some member of the class. Or, better still, he could ask the whole class to read the play and come prepared to discuss it. I venture to say that if it were wisely handled there would be no lack of interest.

Eugene Walter's play, "The Easiest Way," was used with a group of youth. After the play was reviewed and discussed, a youth remarked, "After all, what appeared to be the easiest way was the hardest way. It may be hard to do the square thing at the time but in the end it is the easiest way."

2. VITALIZING THE BIBLE

Our Bible has sometimes been made a fetish. Its chapters need to be read in terms of the individuals who constitute their subject matter. The characters of the Bible may be made to become living actualities by allowing an

individual to relive, in the brief tabloid of the drama, their experiences. To make the Bible morally and religiously educative, it is essential that one come to have a realizing sense of the past.

Often these Bible characters are to youth just dim phantoms and their great deeds no more real and human than the characters of his half forgotten dreams. If these great characters of sacred literature are to lift, to inspire, and to instruct our youth they must appreciate the biblical times as alive, realizing that every recorded deed sprang from human beings like those they know to-day, moved by the same hopes, aspirations and fears, handicapped by the same weaknesses and failures. To put these scenes in dramatic form transfigures the past and gives these dim phantoms life.

Take for instance, the study of Paul in "Apostolic Christianity," the unit for Young People, second year (January, February, March). If the class were to dramatize incidents in Paul's life, such as the Martyrdom of Stephen, the Conversion of Saul, Paul and Silas at Philippi, Paul before Agrippa, or the Shipwreck of Paul, it would serve to make Paul a very real character. If the class had time to give to it they could cast the whole in dramatic form themselves. The entire class could work on an outline, choosing first the theme, for a story just for the story's sake becomes involved and intricate beyond the bounds of dramatic art, while a play that sets out to demonstrate a clear-cut basic idea will likely be held by its very purpose to organic unity; the scenes chosen for dramatization must therefore all bear upon the central theme or idea.

After the theme is chosen, the next step is to choose the scenes. Remember that every good play has a beginning, an exposition which includes all primary action up to the

A Nativity Scene in Pageant Form

point where the play actually begins. It sets forth the characters and gives something of their past history and their relationships to each other. It states the situation of the play, introduces a conflict and creates an element of suspense. From this point there must be growth and development with increased complication leading on to a climax. The characters should be so chosen and the lines so written as to accomplish these definite ends. The following will suggest the method of procedure.

Theme: The Influence of Early Christianity on a Youth of Its Time

SCENE I

The Martyrdom of Stephen

(Purpose: To show the effect upon Saul.)

Setting: A council room (may be elsewhere).

Time:

Characters: Of course Stephen and Saul must be there; others such as witnesses, officials, etc.

Dialogue and action: These should do the following things:

1. Tell the story to the present.
2. Introduce the characters and show their relationships.
3. State the present situation—developing Saul's hatred of the Christians.
4. Indicate a complication of the situation—Saul's changed attitude leaving doubt as to what his conduct toward Christians will be hereafter.

SCENE II

(Similarly)

Select the remaining scenes as suggested and develop them in much the same way. After the scenes are selected and outlined divide the class into groups to develop the scenes. This will take them into a study of the Bible text itself, the historical setting, the customs and costumes of the times and a search for pictures that will assist in the selection of needed properties. After such a study as this the class will have a Paul—a growing Paul who met a religious idea conflicting with that which he held; who witnessed in Stephen, a youth like himself, a fortitude and poise that his own religion did not bring—a Paul who, though a bigot, saw the beauty of Christianity and accepted it as superior to the religion which he had formerly held—a Paul so released by this new religion that he could stand before rulers and with sanity and dignity defend the new faith—a Paul who worked for the bringing of the Kingdom of God in his day and generation.

It is better for the class to work out these scenes themselves. If, for any reason, this does not seem practicable, the suggested scenes are worked out by Mary Ellen Whitney in

her *Bible Plays* (Revell Company). The scenes, Paul's Conversion and Paul before Agrippa, may be found also in the writer's pageant, "The Living Christ" which appeared in the *International Journal of Religious Education* (February, 1925) or in the writer's *Dramatic Activities for Young People* (Century Company).

The same method might be used in "Old Testament Life and Literature," the unit of the International Graded Series for Young People. Here again it would be most helpful for the class to dramatize situations and events. But if this is not feasible there are available materials. Take Lesson twenty-five, "The Challenge of Conscience to a Luxury-Loving Age." "Youth's Prophetic Vision" (*Dramatic Activities for Young People*), a dramatization of Amos, might be used. This is for an all boys' cast and is not difficult to produce.

If a more elaborate play were desired either for review or for production, *Amos the Shepherd Prophet,* by Eleanor Wood Whitman (Pilgrim Press) would be suitable. This play has two scenes. The first is the dawn of the feast day; and the second is the evening of the same day before the altar built to the golden calf. Amos gives his prophecy which is fulfilled. Also there is *The Quest Divine,* by Marshall Goold (Century Company), which gives the story of Amos, Hosea, and Isaiah. Hosea, through young Isaiah's vision, is taught to believe that God is love, and is thus able to look with compassion upon Gomer, his wife, and Israel, his erring people.

Any one of these plays might be produced as a project of the class studying this unit and might be given at the close of the course. By the time such a production was completed the class would have an intimate knowledge of the life and times of these Old Testament characters. The characters would have become real humans solving their problems in their own day and among their own associates. They would no longer be mere puppets dangling on the string of an autocratic deity.

Those interested in this type of Bible dramatization will find the following books helpful: Raine, W. R., *Bible Dramatics,* Century Company; Miller, Elizabeth, *Dramatization of Bible Stories,* University of Chicago Press.

3. AN EFFECTIVE WORSHIP FORM

The faith of religion should be set forth in noble, sublime and sensible forms of worship that give rest and refuge, recreation after moral conflict in practical situations, comfort

and solace after sorrow; that bring composure and peace and calm of spirit to the worshiper. The truth is that far too many of our worship programs are tiresome and uninteresting. They lack unity, simplicity, and beauty—the qualities which make a service impressive.

We who are interested in the church have but ourselves to blame that so many of our youth turn to the theater, the art museum, and the music halls for the only expression of their impulse to worship, and feel that, by comparison, the church service is dull and uninteresting. The story is told of the little boy who, after his return from the theater, exclaimed to his mother: "Oh, Mother, if you'd go to the theater just once, you'd never go to prayer-meeting again as long as you live." His response to the beauty of color and the vivid imagery of the theater is full of expression. His attitude was not reasoned, it was receptive—which is the attitude of worship. The beauty of color, of music, of movement, and the witchery of lighting had wrought in him an experience of life expansion. Had such beauty been employed in the service of his church, what spiritual enlargement might have been his!

There are those who feel that drama is detached from worship, that it is purely temperamental and unrelated to spiritual experiences. Others recognize it as a revealer of life's deepest meaning. They see in it a yearning toward an ideal. Such yearning is prayer, and sharing in the artistic expression of the liturgical drama is genuine worship.

A teacher can with real benefit to any class of youth have as a project the building of a liturgical drama. There is a splendid opportunity in "The Bible and Social Living," third year (January, February, and March), Lesson twenty-two, "The Community at Worship." The lesson discusses appropriate music, quality of hymns, the use of prayers. It is impossible to estimate the increased value of this lesson to be secured by trying out the principles presented in actual experience.

There are about four movements in a liturgical drama. The first thing to be done is to harmonize the souls of the worshipers, so that there will be a unity of feeling which will establish a relationship with things divine. The voluntary, the processional hymn, and the call to worship induce this quiet sense of reverence, this consciousness of the Divine.

This worshipful mood, when once established, demands expression. Opportunity for this expression may be given

by offering a prayer of praise or singing a noble hymn. This hymn must be a fit instrument for the expression of the soul's loftiest sentiments toward God. Here is a splendid opportunity for the study and evaluation of great hymns, great prayers, and great music.

Next there must be provided moral content which causes the worshiper to remember the practical world in which he lives. Here a great story may be used which will present a real life situation; or a hymn or some biblical event may be dramatized which will present a moral conflict, thus assisting the worshiper to see that, as other men have met earth's problems, their contact with God has helped them to be victorious.

The value of the service is lost if it does not lead on to a definite decision and dedication for service. Such dedication may be expressed by repeating a pledge, by singing a suitable hymn, by offering a prayer of consecration by the ceremonial of candle lighting, or by any method that will crystallize the mood for consecration.

I repeat that it is better if the class can create its own liturgical drama as a project in teaching this lesson on "The Community at Worship." Again I want to suggest available material when this does not seem practical. *Dramatic Services of Worship,* by Isabel Kimball Whiting (Beacon Press), contains ten dramatic worship services. The one for March (which is the month in which this particular lesson would come) is an especially good one—"On the Road to Jerusalem," a Palm Sunday service. It is not difficult. To quote from the author in her preface, "The emphasis in these dramatic episodes is placed upon their being an integral part of a service, rather than finished plays or drama. The dramatic action is subordinated to the service as a whole, and the purpose, in their arrangement and in their presentation, is to induce the spirit of worship in those taking part in the action, as well as in the members of the congregation."

If something more simple is desired, single episodes from pageants may be used and adapted to the service of worship. There are many available pageants. And, if a pageant is well written, it is written episodically and each episode is thus a complete dramatic unit. For example, we will take Episode II of the writer's Easter pageant, "The Light of Life," since there are no copyright problems involved.[1]

[1] International Journal of Religious Education, March, 1928.

Solo

"He Shall Feed His Flock" (From the Messiah, Handel.)

Music

"Consolation" (From Songs Without Words—Number 9, Mendelssohn.) (Arranged for Organ, Piano, or Violin.)

(As music is played, curtain or screen is removed and altar is revealed with unlighted candles. A woman dejected and sorrowful comes from right and stands before altar. An old man follows closely. From left comes a middle aged man followed closely by a youth who may be either a boy or a girl. They group themselves before the altar. There is a dejected, burdened atmosphere. With proper transition, the music of "Angels of Jesus" is played. Angel appears, this time disguised in a more modern cloak. He is barely noticed by the group before the altar.)

Angel of Light: Why your sadness? Is all of life so sad—so desolate? (Though Angel seldom speaks, all the time there is an air of subtle mystery about him.)

Woman (turning wearily): Ah, sir, the burdens of life are many—and some of them almost crush. I came to the altar today for comfort and strength. (Turning toward the altar with a hopeless gesture) But, alas—the altar fire is cold.

From a Mother and Daughter Masque

Old Man (Turns with effort.): My time is almost spent. My life is one long Yesterday; even of Today I am not sure—it takes faith to face Tomorrow. I no longer say, "Tomorrow I will do this or that"—for my Tomorrow may be spent in a world I know not of. I came this Easter Day to receive warmth in my old heart—and reassurance about that (Hesitatingly) long eternal Tomorrow. (Turns again to altar and shakes head sadly.) But see—there—is—no—altar —fire. (Turning to Youth) Youth may not feel it so; but for the Old—the spiritual glow is all we have.

Youth (Moves toward Old Man and speaks gently.): Age, I need this fire as well as you. While I have but a short Yesterday, Today—confronts me with its stern realities that must be met—sometimes it seems I must have help if I am to control all the passion and urges of my being. I came this Easter Day to find strength to stem the tide —I confess with *not much* faith. (He turns back to the altar.) Sure enough, I find the altar cold.

Middle Aged Man (looking at Old Man, then at Youth): I am neither young nor old. (Turning to Old Man) You say that you have but Yesterday, (Turning to Youth) and you, my Youth, have only Today and a long Tomorrow. I am in middle age—I have a Yesterday. I bear the burdens of Today and have an anxiety for Tomorrow. The burdens of my work-a-day tend to crowd out the dreams of my youth and I find I must have a spiritual glow to give me strength to live Today and to give me faith for Tomorrow.

Woman (Who has been standing apart from the group, now approaches Angel timidly and speaks falteringly.): Thou mayest not know—but—I lost—my son only—yesterday. I feel I must have strength to carry on—before I go.

Middle Aged Man (Looks upon Woman kindly and speaks sympathetically.): Woman, for that I am sad. Beside your loss, my own is small. But last week I saw the earnings of my lifetime swept away. (Turning to Angel) It seemed somehow, if I could feel (Indicating the altar) that Presence near—well, things might be different. But—there is no warmth—no glow.

Youth: I have had loss neither of child nor of wealth, for I am too young to have had either. (Speaking to Angel) If you, sir, can understand—and I somehow feel you will, (Hesitatingly) I'm afraid—well, I'm afraid—I'll lose myself. (As if remembering something that causes concern) Something happened yesterday that proved that I had weakness as well as strength. (Speaks to Old Man and Middle Aged Man.) You may not think that a Youth like me—has much use for the altar fire. (Appealingly yet with strength) Well, I need strength. If I cannot get it here (Indicating altar), tell me where I am to go.

Old Man (Comes near Youth, lays hand on his shoulder, expressing paternal yearning.): Youth is thy name! How sweet the sound! There was a Youth a long time ago who learned the mastery of self. He became the Master of men. (With sadness) If men had not forgotten Him the altar fire would not be cold.

Middle Aged Man (Approaches Youth.): I must take my share of blame for that, I have allowed the cares of life and the affairs of men to blind me as to spiritual need. I had forgotten Him until adversity came. Then I sought the altar but found no flame. (Turns to Angel. All but Angel have their backs to altar.) Stranger, I know not who you are; but I feel quite sure that you are not of the com-

monalty of men—I pledge to you that from this day forth—I shall not forget.

(If electric candles with dimmers are used the candles may begin to come on dimly, unnoticed by group.)

Old Man (Fervently, yet reverently.) : Amen! (Turns to Middle Aged Man.) That warms my heart. (Turns to Angel.) That long. Tomorrow, whatever it be, I no longer fear. In—Him—is—Life! (Light gradually increasing.)

Woman: My heart feels strangely comforted. (Turns to Angel.) Did—He—the Christ not say, "I am the way—the Life"? (Angel nods approvingly.)

Youth (Speaking first to Woman, then to Middle Aged Man, but centering on Old Man.) : If it will bring you any greater comfort—I'll not forget (Straightening with determination) that Youth of Galilee. (Light increases.) Yesterday I cannot help. (Turns to Old Man.) Tomorrow holds mysteries for me, too. But Today—I'll keep it fine. (Turns to Angel.) Tomorrow shall be a better day because (Looking to Middle Aged Man) we—you and I—will make it so!

(If electric candles are on dimmers—full light by the time this speech is concluded. If electric candles are without dimmers they should be turned on just as the last words are spoken. If wax candles are used, have two small girls, old enough to light candles safely, dressed as cherubs, light candles beginning with the first words of speech of Youth. They should have lighting completed and be gone from stage before speech is finished. The action is to be so intense that it seems reasonable that the four on the stage should not observe them. The Angel, of course, is much more interested in the four characters than in the altar.)

Woman (Turns—not consciously expecting a change—sees the altar is aglow. She exclaims with reverent awe.) : The altar fire! It burns again! (All turn and see the altar lighted. While they are concerned with the altar, Angel drops his disguise and is in same costume as in Part I. Woman observing, queries.) Thou? Who art thou?

Angel of Light: I? I am the Angel of Light! When men have lost their way and can no longer find Him, my task—given to me by the Lord of Men—is to light their way.

Old Man: I knew you were no common man.

Angel of Light: Long, long ago on the first Easter Day His mother and His friends sought Him in the grave—

Woman (As if interrupting.) : I know how that mother felt!

Angel of Light (Words with sympathetic understanding) : I pointed to them the way. Today some seek Him in dead creeds; others seek for the Light of Life in wealth and power. (Turns to Woman tenderly.) Still others with tear blinded eyes have lost their way. (Turns to Youth.) Because of this the altar fires have grown cold. Again, I can declare, "Christ, the Lord, is Risen Today!" He is the Light of Life. (Turns to Old Man.) yesterday, (Turns to Middle aged man.) today, (Turns to Youth.) tomorrow, and forevermore! (Turns to Woman.) Let not your heart be troubled. Carry this message to other wounded hearts. (Turns to Old Man.) Have faith, Old Age, for that long, eternal Tomorrow, and remember thy lingering here makes earth the sweeter. (Turns to Middle Aged Man.) Man, let not wealth nor power blind thine eyes again—carry this

message to other men. (Turning to Youth with tender yearning) And thou—O, Youth—keep thy body strong and clean—thy mind alert and pure—thy faith alive. It is thee I give the charge—to keep the altar fire burning!

Choir

"I Would Be True" (Walter. Tune: Peek)

I would be true, for there are those who trust me;
I would be pure, for there are those who care;
I would be strong, for there is much to suffer;
I would be brave, for there is much to dare.

I would be friend of all—the foe, the friendless;
I would be giving, and forget the gift;
I would be humble, for I know my weakness;
I would look up, and laugh, and love and lift.

(During singing of the hymn all the characters leave platform by center aisle. At the close of the hymn the first stanza is repeated as though the four characters were singing it in the distance. The Choir responds with "Amen.")

Pastor: Benedictory prayer.

4. DRAMATIZATION OF GOOD LITERATURE

Youth need to have a vital appreciation of good literature. There is no better method of developing a real appreciation than recasting such literature in dramatic form.

A very valuable class project was worked out under the direction of the writer in the dramatization of "The Lost Word," by Van Dyke. Other interesting pieces of good literature can be used in a similar way.

5. THE DRAMATIC BANQUET

It is becoming common practice to build the program given at banquets around a single theme.

The following program, The Golden Wish, was worked out by a group of young people under the direction of the writer and used at a banquet with gratifying results. It will illustrate the method and the possibilities of using and adapting it to local situations.

It will be amazing when the idea is once started how fruitful in suggestions and ideas the minds of youth will be. The result will not only be a beautiful and worthwhile program, but creative ability has been used and there has been developed a group interest in a worthwhile project.

The Golden Wish

(Scene is laid in a woodland dell. The Queen of the Golden Wish is seated on her throne attended by two Pages, in white and gold, standing on either side of the throne. Fairies dressed in dainty colored

dresses of crepe-paper are sleeping under the trees. Soft, happy music is being played until the guests are seated and during most of the program.

If tables can be arranged so as to surround a circle or a square the action can take place in that inclosure. If not the action should be placed so that it can be seen best by the guests seated at the tables.)

Queen:

In stories oft you have been told
Of lands beyond the sea,
Where fairies gay and goblins bold
Strive for the mastery.

A word of warning now, I'll give,
To those who enter here,
'Tis a magic night on which to live
In a state of enchantment and fear.

And ever from the days of old,
When superstition had its way
On Friday, the 13th, I am told
Witches and goblins held full sway.

Here in this charming woodland dell,
The fairies will dance about.
The goblins know their plan full well
And will be there, no doubt.

(Queen awakens one fairy who awakens all the other fairies. As awakened each rubs eyes, etc. They form a ring.)

Dance of the Fairies. (Enter Goblins expressing anger, in pantomime, to find the Fairies in possession.)

(Fairies hide.)

Conflict—Goblins victoriously drive the fairies from the dell.

Goblin:

Let us chase them every one
Back to the land from which they came,
Then our work will all be done
And things on earth will be the same.

(Goblins drive Fairies away, also the Pages and the Queen.)

(Exit Goblins.)

Toast of Welcome.

Response.

Good Wishes.

Response.

Conclusion—Toast-mistress.

Soft Music.

(Goblins enter—sneak in, hide and fall asleep.)

(Enter the Queen, attended by the Pages and followed by the Fairies, who carry golden wands topped with wish-bones.)

Queen:

We ought never to have ventured,
To earth on a magic day
Without our wands to help us
Turn to victory every fray.

First Fairy:

Ah, here are Goblins sleeping sound.
We'll rouse them without fear,
And from this dell in great alarm,
They'll flee from the mirth and cheer.

Conflict—Fairies victorious.

Second Fairy:

We've vanquished quite the Goblins bold,
And now the Golden Wish we'll find,
That ever from the days of old,
We've freely given to man-kind.

(Fairies hunt but cannot find the Golden Wish.)

Queen:

To these happy-hearted mortals,
Who feast on this magic night,
We'll grant the lovely Golden Wish.
Now listen, Fairies, hear aright.

Queen (To Page.):

Take thou a fragrant rose,
To the court of the Homeland fair,
And beg the King to hasten here,
To grant these mortals wishes rare.

Queen (To Fairies.):

And as we wait for his coming
You may form a fairy ring
For joy to the happy mortals,
The Golden Wish may bring.

Fairy ring dance.

(Enter the King of the Golden Wish.)

Fairies: All hail the King!

King:

Oh, Queen, upon this magic night
I have come from far away
To grant thee all thy heart's desire.
Speak now and tell me all, I pray.

Queen:

The Golden Wish, Oh gracious king
For these mortals brave, I pray,
They have learned to conquer self,
And with love, to fill each day.

King: Thy will is mine—Oh! lovely Queen!

Queen:

The Golden Wish has not been found
But Love will bring it here;
And if our hearts with faith abound
She'll find it, never fear.

King:

Love, wilt thou take this key of gold,
Away to my treasure bower,
Unlock with it my coffers old,
And bring to me the golden flower.

(Love, 1st Fairy, takes the key, and leaves through the Wishbone Gate.)

Solo—"The Four-Leafed Clover."

(Love enters with a large golden rose which she gives to the King. The King presents it to the Queen.)

Queen:

From the heart of this glowing flower,
I shall pluck a wish for you,
Oh (whoever guests are,) may it fill each hour,
An honest wish, sincere and true.

(Queen opens the golden rose, takes out wish and reads it to herself. Hands rose to Page.)

Queen:

Oh (guests), wilt thou now arise
And listen to the wish of gold?
Gladly we give it as a prize,
May it bring thee joy untold.

(Guests rise.)

(Fairies take wishes on keys out of rose and give to guests. Queen reads the wish.)

Queen:

Hands for gracious service free,
Eyes that every beauty see,
Feet that ever lightly run,
Bearing men joy from sun to sun,
Minds that ever seek the truth,
Hearts that overflow with youth.
And over and under and all around
May the spirit of love in thy souls abound.

(Spirit of [any organization] has entered during the reading of the Wish.)

Spirit of (any organization):

As the Spirit of (organization),
I greet thee one and all,
And thank these gentle fairies
Who came at Love's sweet call.
Oh noble guests, hear me,
Ne'er let thy standard fall,
But ever bravely conquer,
That the wish sincere and true
May nestle in thy bosom
Over-shadowing all you do,
That the gracious kindly spirit,
You have found in these peaceful halls,
May cling to your own spirit
As the ivy that climbs the walls.
Oh, may you falter never,
In the path the great have trod,
But keep your eyes forever,
On the gleam that comes from God.

Appropriate song.

6. THE DRAMATIC STUNT

The dramatic stunt is ever popular with youth. It is safe to say that three-fourths of the "night's events" in camp consists of dramatic stunts. The cleverness and ingenuity employed in choice of subject, selection of costumes and improvision of properties and words are almost past believing.

As an example, a group of girls in camp put on a good literature night. The scene was Robin Hood's Court.

Situation: A man was presented who had been "robbin' " himself by reading trashy literature such as "True Story" and "True Romance." He was to be shown the seriousness of his offense by presenting to him scenes from good literature such as the balcony scene from Romeo and Juliet, a short scene from Evangeline, etc. All was to be more or less impromptu but representing the story well and to be in no way a burlesque. The result was that the Robber finally cried out for mercy saying, "I never realized the enormity of my crime—give me another chance, I will never read trashy literature again!" Others promised themselves the same thing.

More and more materials are being made available for this special use. Mr. Lynn Rohrbough in his Handy Kit has done a splendid piece of work in this respect. Also Catherine Miller has a valuable book, *Stunt Night Tonight* (in press), Doubleday, Doran and Company. It is a complete presentation of the purpose and value of stunts with directions for staging and costuming and numerous stunts entirely worked out.

IV. A STANDARD FOR MEASUREMENT OF THE PREPARED PLAY

When drama was first used in the modern church program there was so little material that anything available was eagerly seized upon without discrimination. Now, since there has been so much more material produced in the field of religious drama, it has become necessary to agree upon some standard of measurement for use in making a choice of a play for production.

First should be considered the inherent qualities of the play. In the program of moral and religious training it is certainly desirable to select a play worth the time and thought that must be spent on its production.

The thesis must be morally and ethically sound. This does not mean that wrong attitudes and immoral conduct will not be presented. But if sin is presented, its allurement must not be more vividly presented than the unhappiness resulting from it.

The play should also have good structure. Simply that the play is built around a religious or moral theme does not necessarily recommend it. The structure and technique of the play determine the degree in which the theme will be made convincing and given reality and dramatic appeal. The really great play is the one which first stirs the emotions profoundly and then gives meaning and direction to those feelings by some great underlying idea—this idea to be worked out by logical action prompted by genuine emotion. These emotions as expressed by the characters will develop into the action of the plot.

The characters themselves must be "real humans" motivated by human impulses, emotions, and yearnings. The quality of each should be distinct and interesting and should show a reasonable change and development of character. The religionist is apt to have a distinct bias and therefore present a picture of human nature as he wishes it were, thus outdoing any possible human goodness. This has occasioned one of the common criticisms of dramatic materials provided for use in character training. The characters must achieve the solution of the play's problem. The truth must be revealed in action, not in sermonizing. As a rule miracles are not effective on the stage.

The ability of the cast must be carefully considered. The limitations of amateurs in general should be kept in mind.

The age, ability, and social status of the participating members of the groups should be borne in mind. The situations presented should be within their comprehension, if not actually within the experience of the group.

Other practical considerations are those of leadership and conditions of production. The choice of a play is necessarily determined in some degree by the conditions under which it is to be produced. Is there a stage and what is its equipment? Are there suitable properties? Can proper costumes be secured? How can the project be financed?

These matters are discussed fully in the books listed on page 33, and require too much space for treatment in a brief pamphlet of this kind.

V. A LIST OF PLAYS FOR YOUNG PEOPLE AND ADULTS

SIMPLE PLAYS

Age Old Dream, The, by Grace Sloan Overton. Century Company (In "Dramatic Activities for Young People"). This is a masque written for a Mother's Day program. Weaver of Dreams, Girlhood, Womanhood, and Motherhood, with the aid of six great women of history, reveal that the dream of the modern girl, as of all her older sisters, is that of "mothering" the world. 75c.

At the Gate Beautiful, by Harry Silvernale Mason. Samuel French. One act. About forty minutes. Four men, two women, one boy and others. The healing ministry of Peter and John at the Beautiful Gate. 30c.

Cross-Roads Meetin' House, The, by Mary Meek Atkeson. Missionary Education Movement. Three acts. One setting. One hour. Eleven persons. "Presents the problem of the church in rural communities; pleasingly and sympathetically interpreting the life and characteristics centering about America's historic crossroads communities, cradles of democracy and religion." 35c.

Conflict, The, by Clarice Vallette McCauley. G. P. Putnam & Sons. Three women, one man. Story woven around a New England mother whose ideals and principles conflict with those of her daughter.

Crowning Glory, The, by Edna Collamore. Walter H. Baker Co. One act. Forty minutes. One young man, five women. A homely, human little story of an over-worked New England spinster, who has never been allowed to think of her appearance, transformed into an attractive woman by a sympathetic junior who readjusts and transforms a dreadful hat, purchased from a mail order catalog, into a becoming adornment. A new variation of an old theme, but treated with unusual simplicity and sincerity. 25c.

Dramatic Activities for Young People, by Grace Sloan Overton. Century Company. This is a group of dramatic programs written in such a manner that they may be produced by churches lacking stage equipment as well as by those whose equipment is complete. *The Living Christ:* A dramatic worship service for Easter. Principal characters: 6 girls and 12 boys. *Youth's Prophetic Vision:* A dramatization of Amos. Principal characters: 12 boys. *The Eternal Quest;* A dramatic worship for Christmas. Principal characters; 3 girls, 5 boys. Many extras. *The Age-Old Dream;* A masque for Mothers' and Daughters' Week. Cast of nine girls. 75c.

Florist Shop, The, by Winifred Hawkridge. American Play Company, Inc. One act. Interior setting. About forty minutes. Three men, two women. A clever little play with touches of pathos and humor, revealing the sympathetic understanding which a young clerk in a florist shop has for her customers. Gives opportunity for worthwhile character development. Highly recommended for young people.

Gift of Self, The, by Rev. Phillips E. Osgood. Educational Division of Missions. One scene. Thirty minutes. Sixteen persons. Adapted for young people from fourteen to eighteen years of age. "The Boy and the Girl, the chief characters in the play, give up the Throne of Receiving, which they have been occupying, to the Needs

of the World, and themselves kneel on the foot-stool of Self-Giving." 20c.

How the Story Grew, by C. W. Gleason. Walter H. Baker Company. Five short scenes; two interiors can serve for all. Eight characters. The spread of gossip about a supposedly haunted house. Easy to produce. 45 minutes.

In His Strength, by Lydia M. Glover. Methodist Book Concern. (Included in "Friends of Jesus.") Three scenes; simple setting. About forty-five minutes. Eight persons. The impetuous disciple, Peter, finds after the anguish caused by his denial has passed, that he can only serve in His strength.

Joint Owners of Spain, by Alice Brown. Walter H. Baker Co. One act. Thirty minutes. Four women. Life in the "Home." Four old ladies find the gentle art of living together not altogether simple. Humorous and delightful. Royalty $5 payable in advance. Address Miss Alice Brown, 11 Pinckney Street, Boston, Mass. 35c.

Larola, by Helen L. Willcox. Missionary Education Movement. One act. Fifty minutes. Eight persons. The story of a Hindu woman condemned to widowhood upon her husband's conversion to Christianity. 25c.

Neighbors, The, by Zona Gale. B. W. Hulbasch. One act. Simple setting. Fifty minutes. Eight persons. A play of rural life, human, wholesome and amusing, with a definitely Christian theme. Included in volume "Wisconsin Plays, First Stories." $1.50. Single volume edition 50c. Royalty.

Piper's Pay, The, by Margaret Cameron. Samuel French. One act; simple setting. Fifty minutes. Seven women. A good satire on the conception of right and wrong among certain classes of people. 25c.

Prophetic Child, The, by Rev. Langley Sears. Pilgrim Press. Requires a little less than an hour. A beautiful and reverent presentation of the Christmas story. The Biblical text is used for many of the speaking parts. Old Christmas hymns are used. 15c.

Set of the Sail, The, by Anita B. Ferris. Presbyterian Board of World Missions. Three acts. About one hour. Nineteen persons. Some present day needs of the interior sections of the Philippine Islands. Should be made clear to participants and audience that it is true only to conditions in certain parts of the country. Includes notes on the progress of the Filipinos and on missionary enterprise in that connection, also a bibliography. 25c.

Spreading the News, by Lady Gregory. Atlantic Monthly Press. One act. About forty minutes. Seven men, three women. Exterior setting. The humorous way in which gossip spreads almost results in tragedy. Delightful fun. Included in "The Atlantic Book of Modern Plays," edited by Sterling Andrus Leonard. $2.

Striking of America's Hour, The, by L. S. Copenhaver, K. S. Kronk, and M. A. Vossler. United Lutheran Publishing House. Persons required: 50 to 150 characters. Before the Spirit of Brotherhood, the nations are summoned for judgment. Indictment is brought against America, who, heeding the striking of the hour of her opportunity, lifts high the Cross of Christ offered to her by Christian liberty. Setting and costuming simple. Suitable for outdoor or indoor presentation. 20c.

Thanksgiving Ann, by Kate W. Hamilton. Dramatized by Mrs G. W. Jones. Persons required: 4 characters. Time, about 45 minutes. The story of how the childlike faith and fine conception of stewardship of an old colored Mammy led a whole family to a recognition of God's ownership of all things, and their adoption of a definite stewardship program. No special setting or costumes. 5c.

There is a Lad Here, by Bella MacDiarmid Ritchy. Womans Press. Six principals. Three acts, five scenes. An unusually beautiful and effective religious play. The theme centers about the lad with the loaves and fishes, whom we see both before the day when Christ used his little offering and afterward. Through his life and that of his family we see reflected the happenings of the Gospel story and its influence on their lives. Very simple, not difficult to produce, and most lovely.

Wheelbarrowful of Life, A, by Mary Jenness. Missionary Education Movement. One act. Thirty minutes. Eleven persons. A simple play, growing out of a study group, showing Christian influence on present industrial problems in China. 15c.

Where But in America, by Oscar M. Wolff. Address author, 105 West Monroe Street, Chicago, Illinois. One act: interior—dining room. Thirty minutes. One man, two women. A good commentary on American social relationships and the "servant problem." Good fun. With adaptations.

Where Love Is, God Is, arranged from Tolstoi by Sally Knox Boon. University Extension Division. Samuel French. In "Plays for Community Christmas." Six men, two women, one boy, a voice. Simple costumes and scenery. Two acts. Thirty minutes. Good leadership.

White Christmas, The, by Walter Ben Hare. T. S. Dennison & Co. One act. Three scenes. Simple setting. One hour. Fifteen persons, a concealed choir, and as many extra children as it is desired to use. The scene is in Bethlehem on Christmas night. $1.25. (Volume of six plays.)

Why the Chimes Rang, by Elizabeth McFadden. Samuel French. Persons required: 12 children and choir. Time, 30 minutes. A play carrying the real Christmas message. After a great lady and courtier and a scholar and king have offered their gifts in vain, it is the boy's gift of pennies, offered from a loving heart, that causes the miraculous ringing of the Christmas chimes. Suggestions for scenery, lighting, and costumes included in the text. The presentation may be extremely simple, or made more elaborate if desired. 35c.

ADVANCED PLAYS

All the Year Round Activities for Young People, by White. Bethany Press. This book contains splendid pageants and plays for young people. "Five Kernels of Corn," by Martha Race, a beautiful Thanksgiving Sunday pageant; "Pageant of the Year," by Erma Bishop, a splendid New Year's watch-night pageant; "The Resurrection of Peter," by Arthur Stevens, a beautiful Easter drama; "Then and Now," a fine Mothers' and Daughters' Week playlet; "The Melting Pot," by Zimmerman, a Christian Americanization pageant; two dramatic graduation or promotion day services; and four church-night or young people's night pageants as follows: "Youth Leads,"

by Esther Grant Spaulding, a stewardship challenge for young people; "The Royal Way," "Youth Dares" and "Any Youth," by Lucy Wetzel McMillan. The last is a pageant to be given by young people to interest the Church in training its young people for Christian leadership.

Angels of Magdalena, The, by Marie E. J. Hobart. Book Store. An appeal for teaching truth to young people. Thirteen women. Elaborate costumes and scenery. Incidental music. Three scenes. Forty-five minutes. Skilled leadership. 10c.

Barrabas, by Dorothy Leamon. The Century Company. A one act play. With frequent rehearsals, it could be put on at two weeks' notice. Five men and one woman are required. This is very dramatic and unusual in situation. The scene is the roadway not far from Jerusalem. The play is included in Volume II of "Religious Drama," Century Company, as well as being printed separately.

Bishop's Candlesticks, The, by Norman McKinnel. Samuel French. One act. Setting simple. Twenty-five minutes. Eight persons, five speaking parts. This is a dramatic version of the scene from "Les Miserables" in which the thief steals the Bishop's candlesticks and the Bishop saves him from arrest by declaring that they were a gift. 30c.

Birds' Christmas Carol, The, by Kate Douglas Wiggin. (Dramatic version in collaboration with Helen Ingersoll.) Houghton Mifflin Company. Three acts and a prologue. A full evening. Fourteen persons, eight of whom are children, not counting the Angels of the Prologue, of whom there should be three to five. A delightful version of the well-known story. Application for permission to use the play should be addressed to Miss Alice Kauser, 1402 Broadway, New York. 65c.

Boy Who Discovered Easter, The, by Elizabeth McFadden. Samuel French. Three acts. One setting, an interior. Scenery may be elaborate or simple. Easter music. No costumes except a Red Cross Nurse in street attire. Full production notes included. One boy, one man, and two women. "The thesis is that the daily miracles of modern life are as unusual and more improbable than the great religious truths which doubters question." 35c. Royalty, $5.00, no admission; $10.00, admission.

Dark Hours, The, by Don Marquis. A play based on the betrayal, the trial, and Calvary in the life of Jesus of Nazareth. Doubleday, Page and Company. Five scenes. Eight men and two women. This is, in the estimation of some people, the finest passion play yet written—both because of the remarkable characterization and its closeness to the actual series of events. Christ's voice is heard, his presence is felt, but at no time is he seen.

Drama of Isaiah, The, by E. N. Whitman. Pilgrim Press. Persons required: Fifty or more and a concealed choir. Time, one and one-half hours. A dignified and impressive arrangement of the story of Isaiah, using the Bible language in large measure. This may be produced very simply against a background of curtains or, if desired, more elaborately. Full suggestions for costuming and staging are included in the copy. 85c.

Dramatized Hymns, arranged by Rebecca Riesner. Suggested methods for presenting briefly in dramatic form eight well known hymns.

Dust of the Road, by Kenneth Sawyer Goodman. The Stage Guild. One act. Simple. Twenty-five minutes. Four persons. A tramp enters the home of a man and his wife who are meditating a crime early Christmas morning, presents himself to them as Judas Iscariot, and pleads with them not to sell their souls for money, but to open the door to the Christ, who has been turned away. They decide to do the right thing and the joy of life returns to their hearts. 50c. Royalty, $10 if admission is charged; $5 if no admission.

Evergreen Tree, The, by Percy MacKaye. An elaborate masque with music. This masque represents the best in religious drama. Scriptural theme: Matt. 2. The music of the choruses and carols is composed by Arthur Farwell and may be secured through John Church Co., 39 West 32nd St., New York City. The masque is performed in twelve actions: 1. "Who Kept the Watch?" 2. "The Lantern in the Desert." 3. "Somebody is Coming." 4. "The Light Child." 5. "Savior of the World." 6. "The Befriendling." 7. "The Three Wise Men." 8. "Which, O Lord, is Wisest?" 9. "Outcasts." 10. "The Wounded Peddler." 11. "The Persecuting Hosts." 12. "The Morning Stars." It requires twenty-five men and four women.

Golden Doom, The, by Lord Dunsany. Little, Brown & Company. One act. Thirty minutes. Twelve or more men, one boy, one girl. Shows the absurdity of belief in the power of the gods and other mythical powers. The play of children interpreted as a sign from the stars.

Good Friday, by John Masefield. In "Good Fairy and Other Poems." Macmillan Company. Dramatic poem of the crucifixion. Seven men, one woman, soldiers, etc. Simple scenery, elaborate costumes. One scene. One and one-half hours. Highly skilled leadership and experienced actors. $3.00.

He Is the Son of God, An Easter play, by Linwood Taft. Pilgrim Press. Four acts. About one hour. Five men, three women, crowds. A play for Holy Week, showing the effect of the personality and deeds of Jesus upon a Jewish woman of orthodox training. 35c.

His Children, by Rufus Breau Learsi, of Jewish Education. Awarded first prize in nation-wide contest. One act. Four men, one woman. The central theme of the play is based on the chasm between the older and younger generations and is a study in the estrangement between a stern and loving Orthodox Jew and his children and their realization, after his death, of his inner character.

Hour Glass, The, by William Butler Yeats. Macmillan Company. The triumph of faith. Two men, two women, two children and extras. Simple costumes and scenery. 40 minutes. Semi-skilled leadership. $2.00.

Ice Bound, by Owen Davis. Longmans, Green & Company. One simple interior. Five men, six women, one small boy. A group of cold, unnatural children are waiting for a mother to die in order to pounce upon their inheritance. After her death it is discovered that the property has been left to her servant-girl on condition that she reform and marry the youngest son. In the process of reformation, the girl manages to break the ice which surrounds the other members of the family. Royalty.

Mandy Thursday, by Edith Kinney Deten. Typewritten copies of this play may be obtained from Miss Elizabeth Sherman, 20 Beacon St., Boston, Mass. A play to be given on the Thursday preceding Easter Sunday and to be followed by the communion service. It was first presented in Boston, and later given at the Northfield Conference. The characters are three men, a woman, and a boy of twelve or thereabouts. This play is very unusual in character. A boy, having hurt his foot on a nail, is sick in bed. His father, after trying in vain to obtain money from the boy's mother to buy himself a drink, learns of the whereabouts of a Roman Catholic priest and goes out to betray him to the officer of realm in order to get a reward. The mother departs to help a sick neighbor, and in her absence, the Healer comes in through the wind and rain, bathes and heals the boy's foot, and leaves. The father hastily returns with the officer, and both think that the Healer is the priest who was to be trailed and arrested. The miracle of the boy's healed foot and his tale of the Serene Presence humbles them all. The play ends with a note of appeal for mutual comprehension and tolerance between Catholics and Protestants.

Milestones, by Arnold Bennett and E. Knobloch. George H. Doran. Nine men, five women. A serious play in three acts. One interior scene. A realistic and thoughtful picture of three generations, showing the changing of youth from radicalism to conservatism. Excellent dialogue and characterization. Very difficult.

Osman Pasha, by William Jourdan Rapp. Century Company. Four acts; a full evening. Fifteen men, also soldiers, gendarmes, dervishes, etc., five women and one boy. For an advanced group. An exposition of the new ideas stirring the younger men of Turkey today. $1.25.

Pilgrim and the Book, The, by Percy Mackeye. Pilgrim Press. Persons required: nine speaking parts, two singing parts, two impersonations, nine singing groups. The theme of this dramatic service is the power of truth, as revealed in the Bible, to set free the human soul from the shackles of persecution and the fear of death. The service may be modified to suit the smaller church. 15c.

Quest Divine, The, by Marshall N. Goold. Century Company. Three acts. About an hour. Nine men, two women, and others. A story of Amos, Hosea, and Isaiah. Hosea, through young Isaiah's vision, is taught to believe that God is Love, and is thus able to look upon Gomer, his wife, and Israel, his erring people, with compassion. 25c.

Saint Claudia, by Marshall N. Goold. Pilgrim Press. Three acts. About one hour. Nine men, two or more women, one child. Includes production notes and costume illustrations. The happenings of Christ's condemnation, death, and resurrection in the light of the experience of Claudia, the wife of Pontius Pilate. Claudia claims Christ as the Messiah. 65c.

Two Thieves, The, by Esther Willard Bates. Walter H. Baker Co., 5 Hamilton Place, Boston, Mass. A play in one act which requires only the simplest background. Two men and an unseen chorus of women's voices make up the cast. The play shows the gradual change in the two malefactors who are crucified, when, in the next world, they meet each other, and set out together to find the light.

Tyndale, by Parker Hord. Century Company. Four episodes. Setting need not be elaborate. About an hour. Twenty or more men, two women, and four children. A drama taken from the life of the first translator of the Bible into the common speech of the people, the martyred William Tyndale. Instructional and inspirational for all ages. 50c.

Undertones, by Phoebe Hoffman. Samuel French. Fantastic play. Four male characters. Modern costumes. A father, in confronting the ghost of himself as a youth, learns from his former experience to understand and sympathize in his son's infatuation with a girl. Royalty.

Upper Room, The, by Robert Hugh Benson. Longmans, Green & Co. Revised and restaged by Nathaniel Edward Reid. Ten men, seven women, and a mob. A director's manuscript, carefully annotated, can be obtained on application to the publishers for the production of this play. It is suggested that a number of churches co-operate during the Lenten season. This is one of the most beautiful and impressive of Bible plays and well worth using.

Youth's Quest, by Eleanor Stock and Mary Stevens Dickie. Powell & White. A dramatic presentation of the Christian Quest. It is unique in its concept, artistic and dramatic in form. It was used for the first time in the International Council Older Boys' and Girls' Camps of 1927. 40c.

VI. TECHNIQUE OF PRODUCTION

It is true that the use of drama in character training differs from its professional use; but this fact does not give license for carelessness in production.

The problems arising in production are various and numerous. There are problems of choice of director and of cast, of rehearsals, speaking lines, action, lighting, properties, costuming, stage business, housing, financing, advertising. Each of these requires special handling and knowledge. It would be impossible to treat these problems even suggestively in this pamphlet. The following books will give valuable, specific, and accurate information concerning these production problems:

Bosworth, Technique of Dramatic Art. Macmillan Co.

Community Drama. Century Co.

Grimball and Wells, Costuming a Play. Century Co.

Overton, Grace Sloan, Drama in Education. Century Co.

Whiting, Isabel, Dramatic Worship Programs. Beacon Press.

PUBLISHERS AND ADDRESSES

American Bible Society, Bible House, Astor Place, New York City.
American Play Company, Inc., 33 West 42nd St., New York City.
Appleton & Co., D., 25 W. 32nd Street, New York City.
Atlantic Monthly Press, 34 Beacon St., Boston, Mass.
Baker, Walter H., Co., 5 Hamilton Place, Boston, Mass.
Barnes, A. S., & Co., 7 W. 45th St., New York City.
Beacon Press, 25 Beacon Street, Boston, Mass.
Bethany Press, 2712 Pine St., St. Louis, Mo.
Book Store, The, 281 Fourth Avenue, New York City.
Brentano's, Fifth Avenue and 27th St., New York City.
Century Company, 353 Fourth Avenue, New York City.
Commission on Church Drama and Pageantry of the Episcopal Church, 3370 Oak Grove St., Minneapolis, Minn.
Denison, T. S., & Co., 154 W. Randolph St., Chicago, Ill.
Dodd, Mead & Co., 4th Ave. and 30th St., New York City.
Doubleday, Doran & Co., 244 Madison Avenue, New York City.
Drama Bookshop, The, 29 W. Fourth Street, New York City.
Duffield & Co., 211 E. 19th St., New York City.
Dutton, E. P., & Co., 681 Fifth Avenue, New York City.
Educational Division, Department of Missions, 281 Fourth Ave., New York City.
French, Samuel, 28-30 W. 38th St., New York City.
Harper & Brothers, 325 Pearl St., Franklin Square, New York City.
Holt, Henry, & Co., 191 West 44th St., New York City.
Houghton Mifflin Co., 16 E. 40th St., New York City.
Huebsch, B. W., 116 W. 13th St., New York City.
Little, Brown & Co., 34 Beacon St., Boston, Mass.
Longmans, Green & Co., 55 Fifth Ave., Cor. 12th St., New York City.
Macmillan Co., 60 Fifth Avenue, New York City.
Methodist Book Concern, 740 Rush Street, Chicago, Ill.
Missionary Education Movement, 160 Fifth Avenue, New York City.
Moffat, Yard & Co., 31 Union Square, New York City.
Pageant Publishers, 1208 E. Hill St., Los Angeles, Cal.
Pilgrim Press, 19 S. LaSalle St., Chicago, Ill.
Playground & Recreation Assn., 315 Fourth Ave., New York City.
Powell and White, Edwards Bldg.,Cincinnati, Ohio.
The Poet's Guild, 147 Avenue B, New York City.
Presbyterian Board of Publication, 156 Fifth Avenue, New York City.
Presbyterian Board of World Missions, 156 5th Avenue, New York City.
G. P. Putnam's Sons Co., 2-6 West 45th Street, New York City.
Norman Remington Company, 347 N. Charles Street, Baltimore, Md.
The State Guild, Railway Exchange Building, Chicago, Ill.
United Christian Missionary Society, College of Missions Building, Indianapolis, Ind.
United Lutheran Publishing House, 1228 Spruce Street, Philadelphia, Pa.
University Extension Division, Madison, Wisconsin.
The Westminster Press, Witherspoon Building, Philadelphia, Pa.
Woman's Board of Missions of the Presbyterian Church, 156 Fifth Avenue, New York City.
Woman's Foreign Missionary Society of Methodist Episcopal Church, 581 Boylston Street, Boston, Mass.
Woman's Home Missionary Society of Methodist Episcopal Church, 421 Plum Street, Cincinnati, Ohio.

FURTHER TRAINING FOR LEADERS OF YOUTH

The subject of this pamphlet, "Youth and Dramatics," is one that is also covered by a course in the Standard Leadership Curriculum. It seems necessary, therefore, to add a word as to the relation between these materials and that curriculum. This pamphlet is thought of as an introductory treatment of the subject of dramatics for leaders of youth and not as an equivalent of, or as a substitute for, the more thorough mastery of the subject that the Standard Leadership Curriculum provides. While this pamphlet will be helpful as a source of reference material in the standard course on this subject, it will not in itself provide adequate materials for such a course. This pamphlet covers the subject as carefully as a brief treatment for wide distribution, at a low price, could do, but, of course, it has to leave many interesting and profitable phases of the subject undeveloped. The committee believes that a large number of leaders of youth will, by the use of this pamphlet, be stimulated to go on to the more extensive study of the field of dramatics such as the courses in the Standard Leadership Curriculum will provide.

The successful leader of youth is continually growing in leadership capacity. Therefore, it is suggested that, in addition to the diligent use of these materials and of others that may supplement and enrich them from time to time, the devoted and ambitious leader will avail himself or herself of some of the following opportunities for further equipment in leadership:

(1) The Standard Leadership Training Curriculum developed co-operatively by thirty-nine denominations in North America. Many of the best leaders cover two units of this course each year in local church, community, or summer schools. Full information can be secured from the denominational headquarters, state or provincial offices, or the International Council of Religious Education.

(2) Reading of Books. The lists given in these materials will help. "A book a month" is the purpose of many.

(3) Reading of Magazines. All leadership journals issued by the denomination should be used. The International Journal of Religious Education serves the thirty-nine denominations co-operatively (5 South Wabash Ave., Chicago, Illinois).

(4) Conferences, conventions, and leadership institutes. Information as to these can be secured from denominational, state, and provincial headquarters.

(5) Workers' conferences in the local school.

(6) Summer schools and summer training camps and conferences. These are conducted widely throughout the continent by denominations, co-operative councils, and the International Council of Religious Education. Full information can be secured by writing the headquarters concerned.

NATIONAL DENOMINATIONAL OFFICES

Offices of denominations affiliated with the International Council

Advent Christian, 160 Warren St., Boston, Mass.
African Methodist Episcopal, 8th and Lea Aves., Nashville, Tenn.
African Methodist Episcopal, Zion, 438 E. 46th St., Chicago, Ill.
Baptist, Maritime Provinces, Wolfville, Nova Scotia.
Baptist, Ontario and Quebec, 99 Dundee St. E., Toronto, Ontario, Can.
Baptist, Northern (Amer. Bapt. Pub. Soc.), 1701 Chestnut St., Philadelphia, Pa.
Baptist, Natl. Conv., Inc., (Col.), 4th Ave. and Cedar St., Nashville, Tenn.
Baptist, Natl. Conv., Uninc. (Col.), 523 Second Ave., Nashville, Tenn.
Baptist, Seventh Day, Milton Junction, Wisconsin.
Brethren Church, Ashland, Ohio.
Brethren, Church of the, Gen. S. S. Board, Elgin, Ill.
Christian Church, Christian Pub. Assn., Dayton, Ohio.
Christian Reformed Church, 737 Madison Ave. S. E., Grand Rapids, Mich.
Church of God, Anderson, Indiana.
Church of the Nazarene, 2923 Troost Ave., Kansas City, Mo.
Congregational, 14 Beacon St., Boston, Mass.
Cumberland Presbyterian, Box 542, Nashville, Tenn.
Disciples of Christ, College of Missions Building, Indianapolis, Ind.
Evangelical Church, 1903 Woodland Ave., Cleveland, Ohio.
Evangelical Synod of North America, 2013 St. Louis Ave., St. Louis, Mo.
Friends, 101 S. 8th St., Richmond, Ind.
Mennonite Brethren in Christ, Goshen, Ind.
Methodist Episcopal, 740 Rush St., Chicago, Ill.
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Methodist, Free, 1132 Washington Blvd., Chicago, Ill.
Methodist Protestant, 3437 Piedmont Avenue, Baltimore, Md.
Methodist, Wesleyan, 330 E. Onondaga St., Syracuse, N. Y.
Methodist Episcopal Colored, 123 Fourteenth Ave. N., Nashville, Tenn.
Presbyterian, U. S. A., 423 Witherspoon Bldg., Philadelphia, Pa.
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Presbyterian Church (Canada), 128-320 Bay St., Toronto, Canada.
Presbyterian, United, 209 Ninth St., Pittsburgh, Pa.
Protestant Episcopal (National Council), 281 Fourth Ave., New York City.
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Reformed Church in the U. S., Schaff Bldg., Philadelphia, Pa.
United Brethren, U. B. Building, Dayton, Ohio.
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United Church of Canada, 299 Queen St., West Toronto, Ontario, Can.
United Lutheran Church, 1228 Spruce St., Philadelphia, Pa.

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Massachusetts, Rm. 609, 1 Beacon St., Boston.
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Nebraska, 509 Little Bldg., Lincoln.
New Hampshire, 806 Amoskeag Bank Bldg., Manchester.
New Jersey, 19 William St., Newark.
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Pennsylvania, 1511 Arch St., Philadelphia.
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Saskatchewan, Westman Chambers, Regina.
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South Dakota, Parker.
Tennessee, Fayetteville.
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Vermont, 455 Shelburne Road, Burlington.
Virginia, P. O. Box 110, Bridgewater.
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Washington (West), 529 Burke Bldg., Seattle.
West Virginia, 422 Moore Building, Charleston.
Wisconsin, 179 Main St., Oshkosh.

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The Goal of the Christian Quest

THE goal of the Christian Quest is to weave the strands of Christian motive and purpose into the growing fabric of the ever-present quests of youth. For, go on quests they will, these youth of our day, quests of mind, eager searches of the body, quests for material gain, quests for new achievement, quests for the undiscovered secrets that God always holds beyond the fringe of our present knowledge as a reward for the intrepid pioneer. Shall they go forth on a pagan or a Christian quest, seeking a pagan or a Christian society, finding a pagan or a Christian answer to our problems of race and war and social strife? Shall the quest of their hearts be for a material kingdom, for mercenary success as an end in itself, for mere sensual thrill and satisfaction, for a devotion only to old forms and out-grown ways, or for a fellowship with God that shall be vital and transforming, for the Kingdom of God on earth, for new interpretations of the meaning of the age-old Evangel, for Christian habit in every area of life, and for a society that shall indeed be Christian? Shall they indeed seek first the Kingdom of God? Only the future can answer.